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entrance descends in a sloping passage from the west for ten meters, *then turns at right angles to the south* and descends fifty-four meters to a room cut in the rock underneath the mass of the masonry. The plan is similar to the stairway tomb found at Bet Khallaf by Professor Garstang, and dated by seal impressions of King Zoser of the Third Dynasty. The rock corridor on the north is anomalous and may possibly be of a later date.

Now around the Zawiah Pyramid were found five cemeteries,—one of the First Dynasty, one of the Second, one of the late Third, one of the Eighteenth, and one of the Roman period. Tombs of this size, especially royal pyramids, are surrounded by the tombs of other members of the family and by the tombs of officials. The only one of these five cemeteries which contains large and important tombs is that of the Third Dynasty. The Third Dynasty cemetery contains four large mud-brick mastabas of the type common in the late Third Dynasty. In one of these mastabas were found eight marble bowls, each inscribed with the name of the Horus Kha-ba. If the mastabas belong to people connected with the king who built the pyramid, it is probable that the king's name was Kha-ba. This king has hitherto been known to us only from a seal impression found by Quibell at Hierakonpolis, from a bowl found by the German Expedition in the Temple of Sahura and from a diorite bowl found by the Hearst Expedition in a mud-brick mastaba at Naga-ed-Der.

It seems tolerably certain, then, that the Pyramid of Zawiet-el-Aryan is a step pyramid of the Third Dynasty. The proximity of the large mud-brick mastabas makes it probable that the pyramid is from the end of that dynasty, and was, indeed, built by King Kha-ba.

The objects received by the Museum from these excavations are now in the course of preparation for exhibition and will form the subject of a later article.

G. A. R. and C. S. F.

Exhibition of Japanese Costume

Forecourt Room

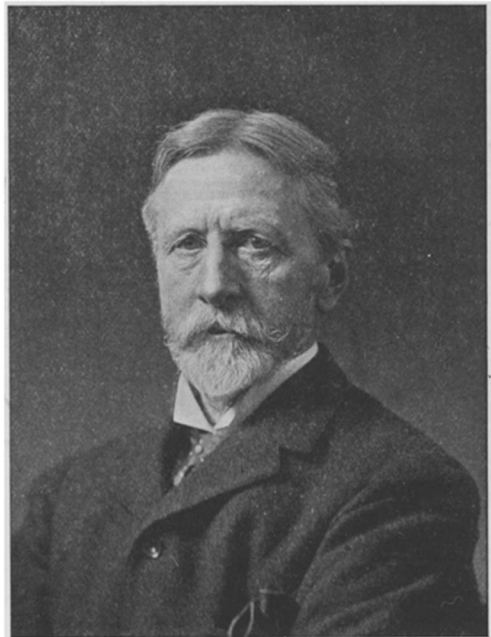
TO illustrate fully in a single limited exhibition so complicated a subject as Japanese costume, to cover a lapse of time extending from the eighth century down to the present day, during which each period, each class, each age and sex, each occupation had its own distinctive dress,—a single costume sometimes consisting of as many as twenty-five separate garments besides many ornaments,—would be, of course, an impossibility. The present exhibition, therefore, is intended to illustrate only a few of the more important modes of dress, as exemplified in paintings, textiles and metal work, beginning with the Kamakura Period (twelfth century) and coming down to modern times (nineteenth century).

The series includes armor of the Ashikaga-Tokugawa Period, several costumes of the classic No dances, so characteristic of the Ashikaga Period (fourteenth to sixteenth centuries), and high, middle,

and low class dresses of the later Tokugawa Period. As the various arrangements of hair are of great importance in Japanese costume, particular attention has been given to showing the more usual fashions of head-dress; but the object of the exhibition in general is to give some idea of the principles and devices governing the peculiarly characteristic dress of the Japanese people from the earliest times.

The poetess represented in the second kakemono on the right-hand wall by the door wears the costume of the eleventh century. The dress of warriors and nobles of the twelfth century is shown in the painting at the left of the entrance and in the nearest desk-case under the window. The distinctive cap appears in the fourteenth-century costume of the actress travestied as a man, shown in two kakemono in the alcove opposite. The suit of armor nearby is of the sixteenth century; two between the further windows of the seventeenth, to which date the statuette of a woman opposite also belongs. The remaining paintings on the walls and in the cases represent costumes of the seventeenth, eighteenth, and nineteenth centuries. Three of the cases contain dresses and masks used in the No dances and in comic opera. A fourth contains voluminous garments worn by women.

J. E. L.



Frederic Porter Vinton

The Vinton Memorial Exhibition

THIS exhibition, which opened on November 14 with a private view, is noteworthy and eventful. It brings together the lifework of a most distinguished portrait painter, and it inaugurates the use of the Renaissance Court as a hall for the exhibition of paintings.